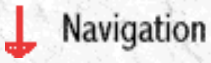
Ken Ward's Mind Mastery Course, Using NLP

Your owner's manual for your brain - that you never received or never read.

[Freeing the Mind][Self Development Contents][Mind Mastery Course]



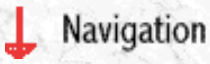
[Previous][Next]

You can download this material from the download page

Contents

NLP Anchoring
Changing Beliefs
Collapsing Anchors
You create your personal universe
Criteria
Criteria - another method
Installing criteria
Eliciting submodalities for criteria
Discover the model
Mind Mastery - Downloads
Effective beliefs
Emergency Advice
Interior and Exterior
Discovering someone's strategy
Finding Submodalities
Hierarchy of ideas
Language and Modalities
Meaning
A picture of the mind
Money
Motivation
The part has the same qualities as the whole
Your mental state depends on how you represent your world
Sensory Language
Six Step Reframing
Special Pleading
States of Mind
States 2
Strategies
Submodalities
How to change submodialities

The qualities you need to succeed
Swish pattern
The three doors to the mind
Uptime and Downtime



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Downloads

To download, right-click the link and choose save as.

The following downloads are available:

Mind Mastery (in HTML) ... compressed about 133K

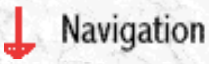
Mind Mastery (as PDF) ... compressed about 225K

Mind Changing Techniques (PDF) ... not compressed about 300K

Mind Changing Techniques (PDF) ... compressed about 217K

Text Reader (Program for studying large documents) 240 KB

Free Zip Program ... (not zipped for obvious reasons!) about 780K (installation program)



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Your can change your state of mind or mood easily using the techniques of **anchoring**. This means you can, for example, stay calm and relaxed whatever other people are doing or however provoking they may be.

You do this by anchoring states of mind so you can fire the anchor and establish the state instantly.

Anchoring

Anchoring is reminiscent of Pavlov's experiments with dogs. Pavlov sounded a bell as the animal was given food. The animals salivated when they saw the food. After some parings of the bell and the food, the bell alone elicited salivation.

Anchors are stimuli that call forth states of mind - thoughts and emotions. For example, touching a knuckle of the left hand could be an anchor. Some anchors are involuntary. So the smell of bread may take you back to your childhood. A tune may remind you of a certain person. A touch can bring back memories and the past states. These anchors work automatically and you may not be aware of the triggers.

Establishing an anchor means producing the stimuli (the anchor) when the resourceful state is experienced so that the resourceful state is pared to the anchor. For example, touching the knuckle of the left hand when the resourceful state is experienced to pair the two events.

Activating or **firing the anchor** means producing the anchor after it has been conditioned so that the resourceful state occurs.For example, touching the knuckle of the left hand after the anchor has been established so that this action produced the resourceful state.

This page is concerned with creating anchors that produce resourceful states at will.

Automatic Unconscious Anchors

We are affected by anchors throughout our lives and go into a good mood or a bad one ... feel motivated to do one thing or to do another ... feel confident and resourceful or the opposite. We are responding to anchors, but we may not know what they are.

These anchors have been built up accidentally. In fact, we often think that our mood has nothing to do with us and that our moods occur by chance.

Designer Anchors

Designer anchors are what this page is about. You use them to produce the state of mind or mood you need for a given situation. You enter an interview calm and relaxed. You control your temper. You turn on the enthusiasm you need to do a task.

First of all we will assemble the ingredients for anchors and then give the whole procedure for establishing your designer anchors. You can use any resourceful state, but here we will us 'being calm and relaxed' as the example.

Although we have dealth with the subject of establishing anchors in some depth in this page, it is actually extremely easy to establish them!

The Resource State

You have all the resources you require to achieve whatever goal you want. This is a presupposition.

You can recall any memories when you have experienced the required state. Recall them vividly and you recall the state. So you can recall any memories of being extremely calm and relaxed to get the resource for your anchor.

You might recall being calm and relaxed at work, for example, or from a time when you were at home or enjoying your leisure time.

To vivify the memory use instructions as:

> Recall a time when you were calm and relaxed. As you go back to that time now step into your body and you are seeing now what you see in the memory, hearing now what you heard in the memory, and feeling now, what you feel in the memory.

Even people who think they have no resourceful memory can find such a memory perhaps in a different context.

I have never felt that way ...

If you cannot recall a situation where you had the resource you want to anchor, you can get the resource by imagining yourself in a situation where you had that resource.

Everyone has the capacity to empathise with another. When listening to another you may have experienced the emotions and states that they felt when they had the experience.

Types of Anchors

Anchors can be visual, auditory or kenesthetic.

Visual Anchors

You can use visual anchors to anchor the resourceful state. You can use external or internal anchors. For example, you could use a figure on a bracelet to anchor being calm and relaxed. The external anchor always has to be there for you to use. You may find it relaxing and calming to view a certain landscape, but unless you can carry it around with you, it is of limited value. You can however use an internal image of the landscape to anchor your resourceful feeling.

Most visual designer anchors are internal. Some examples of visual anchors are:

- Symbols. For example, you could use a circle as a symbol for being calm and relaxed and anchor this to your state.
- People, such as a trusted friend or mentor ... or even a person from history or current affairs.
- Various objects and landscapes can be used as anchors for being calm and relaxed. For example, you could imagine:
    - A teddy bear
    - A flower
    - Etc

Auditory Anchors

You can use a sound as an anchor. Like the visual anchors, sounds can be internal or external. Many people have used whistling as an anchor - they whistle when they feel afraid!

You can use an internal voice as an anchor. For example, you could anchor the phrase 'Calm and Relaxed'.

Kinesthetic Anchors.

Examples of kinesthetic anchors are:

- Imagining a comforting hand on your shoulder
- Making a circle with the second finger and the thumb
- Touching yourself on the hand or other unobtrusive place. You can choose a point and treat it like an acupressure point - pressing on it to fire the required state.

Visual, Kinesthetic and Auditory Anchors

You can use a combination of anchors such as seeing a certain symbol in your mind's eye. Hearing something said - for example, Calm and Relaxed. And Press your hand in a special place.

Installing Anchors

1. Decide on the state you want to anchor. For example being calm and relaxed.
2. Choose an anchor (or anchors) that you wish to trigger the resourceful state.
3. Recall a memory or imagine a situation where you can experience the state. So recall or imagine a time when you experienced the state.
4. Active the anchor or anchors when the experience is vivid and you are in the desired state.
5. Release the anchors when the experience begins to fade.If you keep applying the anchor when the experience is fading, then you will anchor a drop in calmness and relaxation!
6. Do something else - open your eyes ... count down from 10 to break state and distract yourself.
7. Repeat the steps several times, each time making the memory more vivid. This is not actually required when the anchor is established at the high point of the experience. However, you can strengthen the anchor by establishing it at the high point of several such experiences.
8. Apply the anchor and check that the required state occurs.
9. Future pace the situation where you want to experience the desired state. Fire the anchor to check that it creates a sufficiently resourced state..
10. Check the anchor the next day to ensure it is a permanent anchor.

Tips

- The anchor (or anchors) should be fired in exactly the same way every time you link them to the resourceful experience.
- Anchor at the high point of the experience containing the resourceful state.
- If you do not experience the state when future pacing and especially if you experience anxiety, then stop applying the anchor. (You will anchor the negative state!)
- There is a knowingness which makes anchoring work that is established by the unconscious mind.
- You can strengthen the anchor by repeating the above process over several days.
- If you are in a situation where you experience the desired state in reality, then you can reestablish the anchor to that situation.

You create your personal universe Go

[**On to:** You create your personal universe]

Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

You create your personal universe!

Whatever happens to you - anything - is what you have created. You are the master of your world and you have made it what it is. Whatever you have created, notice now the wonder of achievement - whether you view your life as good, bad or so-so, you have made it how it is.

You don't, for example, catch 'a lack of confidence', you make it by the way you think, by what you believe and by what you do and feel.

Imagine biting into a lemon. You may be aware that your face changes and you might even grunt, as you think of the bitter taste. Now what causes you to react to the imagined bitterness? Not a lemon. There isn't one! What makes you react as you do is the mental image you created.

Compare 'a lack of confidence'. How can you believe, think, feel and act and speak so you consider you lack confidence? What mental images (of being rejected, of failing), what facial expressions (of sadness, and fear) and what feelings (of nervousness and hopelessness) do you create to make yourself lack confidence?

And what pictures, feelings, sounds do you create to make yourself be full of confidence?

Whether you lack self confidence or have it in abundance - you have created the mental pictures, sounds and feelings that make you what you are.

So, if you wish for different things, you can achieve them.

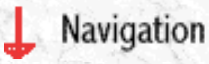
This is about how you can make these changes easily and quickly in a way you have never realised before. These pages are not about mere inspiration, but about how you can understand your mind so that you can create that which you sensed you could attain, but have not yet noticed how you can use your skills of making your world the way it is, to making it different.

[**Back to:** Ken Ward's Mind Mastery Course - Contents]
[**On to:** The qualities you need to succeed]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward

Ken Ward's Mind Mastery Course



Your owner's manual for your brain - that you never received or never read.

[Freeing the Mind][Self Development Contents][Mind Mastery Course]

[Previous][Next]

The qualities you need to achieve what you want

(and later you will learn how to develop these qualities)

The qualities for success in ANYTHING you undertake are:

1. Emoting
2. Believing
3. Self direction
4. Clarification of Values
5. Energising
6. Relating
7. Mastering Communication

You need to desire with extreme passion what you want in life. No half hearted 'Perhaps I will' type approaches here. You MUST **emote** your goals with power. If this idea seems daunting, then remember how you can use the skills you are currently using to make yourself feel daunted, to feel enveloped in uncompromising desire.

If you do not **believe** the above, then you can be confident that you can use the skills you use to disbelieve, to believe absolutely that you will attain whatever you desire.

You may talent and intelligence (or not) and whatever skills you have, you attain your desires through the effective use of these skills and resources. The skill of strategically planning your path to your goal is one you will learn to develop or discover if you are not already an effective user of your skills. You must **direct** your resources to attain whatever you want.

What exactly is important to you? What do you value? The **clarification of these very basic beliefs** is extremely important on you path to attaining that which you desire.

If your goal is a great goal, it may require great **energy** from you to create. The free flowing is vast abundant energy is something you need to attain your goal. Fortunately, you have abundant energy for this task, you just need to notice how

you can release your physical, mental and spiritual energy to attain your desires.

All successful people have developed the skills of forming **relationships**, perhaps, with millions of others, but certainly with significant people who can aid you on your path.

We live in the information age and your ability to succeed is directly related to your mastery of the skills of communication. Success now is the **ability to communicate masterfully.**

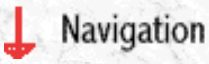
The three doors to the mind Go

[**Back to:** You create your personal universe]
[**On to:** The three doors to the mind]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward

Ken Ward's Mind Mastery Course



Your owner's manual for your brain - that you never received or never read.

The three doors to the mind are the subjects we can use to master ourselves and attain our goals.

[Freeing the Mind][Self Development Contents][Mind Mastery Course]

[Previous][Next]

Three doors to the mind

1. The belief system
2. Mental syntax
3. Physiology

The belief system

The beliefs we have determine how we think and feel and what we do in life.

Mental syntax

It is not simply that we have beliefs, but that we think in a certain sequence that determines the results we get.

Physiology

Our behaviour - our facial expressions, body stance, and movements affect the way we think about things. We can observe how others move to determine their belief systems.

States of Mind Go

[**Back to:** The qualities you need to succeed]

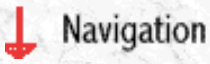
[**On to:** States of Mind]

.

Copyright © 2001 All rights reserved

Contact: Ken Ward

Ken Ward's Mind Mastery Course



Your owner's manual for your brain - that you never received or never read.

Discussed here are the **states of mind** - the moods that determine your powers to think, feel and act in a certain way. When you are in an empowered state of mind, you can do powerful things, yet when we are not in that mind set, you cannot do these things.

By understanding and mastering states you can make your life what you want it to be.

[Freeing the Mind][Self Development Contents][Mind Mastery Course]

[Previous][Next]

States of Mind

Everyone tends to move in and out of various states of mind throughout the day. At times you might experience a sad state and at other times happy states etc. States are sometimes referred to as moods, as when you are in the mood for some task or not in the mood. If you are a writer, you may notice that in some states writing is effortless and the words come with no work on your part. However, you may experience other states where writing is a painful chore and nothing seems to work.

Many of the things you want in life are states, or are attained through the appropriate state. For example, self confidence is a state.

Sometimes you want actual physical things, such as wealth, and wealth creation is a state.

We are all choosers and everyone can choose to be the master of their states or be the servant of them. Actually, you are always the master of your states, but some people create the belief in themselves that they can do nothing about their states.

States of mind are the product of mental events:

- What you see in your mind
- What you say and hear in your mind
- What you feel in your mind

They are also the product of: physical actions:

- Posture
- Facial Expressions

- Breathing
- Etc

your states affect your behaviour:

- What you say
- How you behave
- Heart Beat
- Biochemistry
- Your skin colour (reddening, etc)
- Etc

States 2 Go

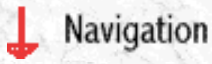
[**Back to:** The three doors to the mind]

[**On to:** States 2]

.

Copyright © 2001 All rights reserved

Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

States of Mind 2

Our state of mind can be determined by:

1. The environment
2. Incidents
3. Knowledge
4. Past life
5. Self created worlds in your mind

If you live in an **environment** where people are successful, then this is likely to rub off on you and you will develop the states of mind for success. If you live in a poor environment then you may develop the states of mind for this too.

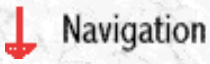
Life **incidents** can have a significant effect on your states of mind. If something powerful happens then your belief in yourself is increased. A traumatic incident can colour the rest of your life.

Through reading and watching television and films, you can develop of model for yourself that can empower you, or if you read the other stuff then you may be dis-empowered. **Knowledge** of other people can influence your states of mind.

Your **past life** can influence your states of mind whatever your environment. If your parents brought you up in a way that was empowering, then you will have a head start in life.

Finally, you can create a new environment in your mind where you attain whatever you wish to attain and step into this and begin to live it in reality. You can **create or recreate your world in your mind** and actualise it.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your mental states determine how you create your world. You create your mental states by the way you represent things to yourself.

Imagine you are going to make a public speech. You might be in a fearful state or in an empowered state where you can do this with confidence.

How you respond to the activity of making a speech depends on your state of mind.

To create the world you want, you need to be able to enter resourceful states when necessary.

The key to attaining what you desire is how you represent things to yourself.

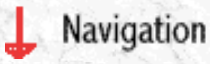
So if you represent the world as a place where you can attain whatever you wish, and behave consistently with this, then you will get different results from those you might get if you represent the world as unfair and impossible to succeed in.

You represent the external world with your five sense. The most important of which are usually vision, feeling and hearing. Visual, auditory and feeling signals determine (mostly) how you respond to your world. The five sense are the key to understanding representation.

Those who attain their outcomes are people who maintain an internal representation of that outcome, and act consistently with it. They are not deterred by apparently opposing external events. In the face of hopelessness, they persist in creating a representation consistent with their outcome and they take action which is consistent with that representation. They are in a state to achieve their outcome.

You can deal with apparent opposition by believing that you can attain your outcome. One way of doing this it to read about those who in your circumstances faced similar obstacles and overcame them.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Submodalities

You represent your thoughts using the five senses, or modalities. However, you need to more precise to determine exactly how a person represents their world. A man dealing with a problem expertly, might say that he says something to himself and then forms a picture of something in the mind. **You determine more about the pictures, feelings or sounds you use to produce behaviour by discovering the submodalities**. You can change submodalities. and create changes in the effect that the picture has.

We can strengthen or weaken representations by changing the subject of the representation - thinking that everything will be fine instead of thinking the worse - or by changing the way we sense the representation. We change the way we represent the mental event by changing its submodalities.

Contents of this Page

Visual Submodalities
Auditory Submodalities
Feeling Submodalities
Action Submodalities
Pain Submodalities
Think of a pleasant experience
Reframing a negative experience
Changing the Power of Representations
Changing Visual Submodalities
Changing Auditory Submodalities
Changing the Kinaesthetic
Crossing Modalities
Tools to change your life

Visual Submodalities

We can explain submodalities. better by giving examples. If you picture something

in your mind then you might:

- See a movie or a still shot
- See a panorama or a framed picture
- Colour or black and white
- Brightness
- Size of picture
- Exteriorised or interiorised
- Where the picture is - up or down, left or right
- Distance of picture from self
- Angle or direction of the picture
- Clear or Fuzzy

You view an image from an **interiorised** perspective when you view it as if it were happening to you. You view an image from an **exteriorised** perspective when you view it as if it were happening to someone else.

Auditory Submodalities

If you hear a sound in your mind it may be:

- Loud or quiet
- Soft or rasping
- Frequency - high or low pitch
- Source of sound
- Timbre (characteristic sound, such as a voice like Donald Duck)
- Movement of the source
- Duration
- Tempo

Kinesthetic Submodalities

These includes the feeling and the action aspects. A feeling is often a sensation or an emotion. However this representation contains physical actions which concern touch.

Feeling Submodalities

If you have a feeling it may be:

- Hot or cold
- Texture - rough or smooth
- Vibration
- Pressure
- Weight
- Location
- Rhythm
- Steady or intermittent
- Facial expression
- Body position
- Eye positions

- Gestures

Body position is not really a submodality because there are many specific options such as sitting, standing, etc. And these have other submodialities, such as hand positions, straight back, slumping, etc. However, body position and other items in this list alert you to look for more submodalities.

Action (touch) Submodalities

- Reaching and withdrawing
- Grasping
- Holding and letting go
- Grappling
- Hugging
- Feeling

Pain Submodalities

Pains which are feelings can be:

- Tingling
- Hot or cold
- Tension
- Sharp dull
- High or low pressure
- Duration
- Throbbing
- Location

Think of a pleasant experience

Remember a pleasant experience.

- Bring the picture closer.
- Make it brighter.
- Make it bigger.

How does the picture change? For many, the picture of made more enjoyable (although you can test for yourself to find out what works for you).

Imagine yourself there in that pleasant picture. See what you saw then. Hear what you heard then. Feel what you felt then.

Now **move out of the picture and see yourself in that picture**. Sense what you saw, said, felt, etc. For most people the picture is more intense when you are inside the picture rather than being outside. But, as usual, what is true for you is true. Experiment and find your own submodalities.

Changing an internal voice

If you are bothered by an internal voice that limits you in some way, then:

- Turn down the volume
- Make it softer
- Make it appear to come from farther away

If you wish to make a voice more motivating, make it sound sexy and seductive.

Reframing a negative experience

Find a mildly unpleasant experience. Just something slightly unpleasant.

1. View the scene as if you weren't in the picture - that is see yourself in the picture (externalised).
2. Put a frame round the picture
3. Make it a still picture, not a movie.
4. Move the picture away from you
5. Make it black and white or even a cartoon
6. Have the other person speak like Donald Duck (a funny voice, so you laugh)
7. Hang the picture on the wall.

By using these simple techniques most people find the experience funny rather than slightly upsetting (as it was before you changed the representations).

Changing the Power of Representations

The power to influence of a mental image, feeling, sound, etc, depends on the submodalities. The exact way submodalities. influence the feelings, etc engendered by mental representations depends on the individual.

However, the examples given below apply to **many** individuals. Usually, if they work differently for you, then you would do the opposite of what is suggested below. If an image is more influential when it is dull, then you would use this information to strengthen or weaken it.

Changing Visual Modalities

Visual submodalities. are more powerful for many people when they are brighter, bigger and nearer. They are less powerful when they are dimmer, more distant and smaller. They may change in power if they are moved from one position (location) to another.

Take a mildly unwanted image:

- make it smaller.
- De-focus it so that it is more blurry.
- And move it away from you.

Notice any changes in its emotional effect on you (feeling modality). You can also experiment with other submodalities.

By changing visual images in this way you can change the effect they have on you - unwanted ones can be made less influential and wanted ones can be more powerful.

Changing Auditory Modalities

If your **self talk**, for example is negative, then try turning down the volume of the voice. Make it dull and lethargic - make it boring. Change its apparent source, moving it to different places and noticing where it is best for you (in this case less effective).

To make an inner voice more motivating try turning up the volume and making it full of pep. Make it vary in a motivating way. Try different locations for the origin to see how this affects the power of the voice to influence you.

You can do the same thing to make any sounds more effective or less effective in the way they influence you.

Changing the Kinaesthetic Modality

Use the submodalities. above to change a feeling. Making a feeling more wispy often makes it less intense. If it is a hot feeling, try cooling it down to sense the effect. If it is rough try making it smooth or vice versa. If it is heavy, make it lighter.

Crossing Modalities

You can sense the effect of changing other submodalities. For example, if someone had a feeling of depression, you might check out its

- weight,
- location and
- texture.
- etc.

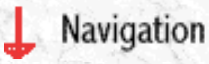
However, you might also **check out the colour and size, etc**. You could also experiment with any sounds.

Tools to change your life

The above tools can be used to make unpleasant images powerless to affect you and make slightly pleasing events extremely enjoyable. Using submodalities. you can change your mind and the minds of others.

Interior and Exterior Go
[**Back to:** Your mental state depends on how you represent your world]
[**On to:** Interior and Exterior]
.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Interior and Exterior

These are two very important concepts - grasping their meaning significantly helps your ability to benefit from this course.

The difference between an interior and an exterior viewpoint is largely kinesthetic - that is, from an exterior viewpoint you cannot feel the body movements and sensations that you would sense if you were interanlised.

Interior and Exterior Minds

You can sense things in the interior mind and the exterior mind both from the perspective of the self and from the perspective of another sensing the scene from the outside.

When **internalised** in a physical or mental body, you react as if things were happening to you.

You react differently to sensing a rock being thrown at you (internalised viewpont) from how you react to a rock being thrown at someone else (exteriorised viewpoint).

Actor and Observor

. We use the word actor to refer to experiencing something from an interior viewpoint and the word observor to refer to experiencing something from an exterior viewpoint.

Sensing Mental Images

When you are viewing mental images, you can sense the action from an **internalised biewpoin**t or form an **exteriorised viewpoint**.

When you sense the action from an **interiorised viewpoint**, it is as if you were

actually in the scene and experiencing what is happening in the scene, as if it were happening to you. When you sense the action from an **exteriorised viewpoint**, then you experience the action as if it was happening to someone else.

In conscious life, when you view another person you can see them and hear them. If you are close enough, then you can touch them. However, **you cannot feel what is happening inside them**. If the other person pricks themselves with a pin, you can see them jump and hear them cry out, but you cannot feel their pain. This is an exteriorised viewpoint.

When you experience something in conscious life, you actually feel what happens inside you. If you prick yourself with a pin, you hear yourself cry out and you actually feel the pain. You also experience any body movements from the inside. This is an interiorised viewpoint.

Interiorisation in Everyday Life

Normally, you are interiorised in your present body. However, you can, in conscious life, be interiorised into other people, to some degree. So when you watch another prick themselves with a pin, you might jump and even cry out because you are internalised into that person. This is also called sympathy.

Comparison of Internalised and Exteriorised

	Interiorised	Exteriorised
Vision	You can see your hands, etc, but not your face.	You can see the other person as a whole.
Hearing	You can hear sounds through your own ears. For example, your voice heard normally sounds differently from a recording of your voice.	You hear sounds from the perspective of the viewpoint and not from the perspective of the actor in the scene. A recording of the other person's voice sounds the same as if they were actually speaking.
Kinesthetic	You can feel what the actor feels and sense the body position and the movements.	You cannot sense what the other person feels or their body movements

You are not the object of exteriorisation!

When you are interiorised into something then you are the actor with respect to the other thing - whatever you are interiorised into! And when you are exteriorised from something, then you are the observor with respect to the other thing.

If you observe another person suffering some minor problem, such as sitting on a pin and jumping up and crying out, you may view this as an observor, but you might sympathise with the other person and interiorise into them and feel the pain and also cry out. In this case, you are an actor with respect to the other person and an observor with respect to yourself. You feel the feelings of the other person and are not paying attention to what is happening in your own body!

How to interiorise into another person or thing

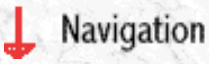
By moving in the same way as the other person, and adopting the body position of the other person, you begin to sense what that other person senses.

To experience more of what they experience, then you can model the thinking processes of the other person and use them yourself.

A straight body position with shoulders back, etc is more likely to produce an exterior perspective than a body position with rounded shoulders and head dropped forward.

When a group of people watch a movie and something challenging appears, then the audience often change position to break their internalisation in the film and avoid suffering as the people actually experiencing the action, the actors, feel.

Changing yourself with submodalites Go
[**Back to:** Submodalities]
[**On to:** Changing yourself with submodalites]
.
Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Modalities - How to read a person's mind from their words

We perceive the world through the 5 senses and these senses are sometimes called modalities. Each person has a preferred modality that they use to think. For example a visual person will, especially when deeply thinking, will use visual words. This page draws your awareness to how we reveal ourselves in our speaking and writing.

Suppose someone says, ***You have a bright future***. Just take a minute to think and ask yourself, what exactly does it mean? Whatever we might mean by **future**, are futures ever bright or dull? Yet to a visual thinker this is how they see a good future - one where they are getting what they want.

How about if someone says, of a cream cake, ***It is crying out to me to eat it***. What does that mean (unless the person thinks cakes talk!) To an auditory person who uses sounds to think, then this is full of meaning.

We may be advised, ***To grab all the knowledge we can***. But how can you reach out your hand and clench your fist on a bit of physics! But this is the way that the kinaesthetic person thinks about the world and all real meaning involved physical actions actions or sensations in the body.

When you are in certain states of mind, you may have a preferred modality that you use to think and express yourself.

Visual Modality

When you communicate with a person who is operating in visual mode, then that person will tend to use visial words and think in pictures. That person will also tend to understand visual words rather than words associated with other modalities.

A person in a state where they are thinking visually will tend to use words like see, and refer to colours, shapes and sizes. He or she will refer to things being near or far, or in or out of focus.

So a visual person might **inspect** a problem, or look into something. In visual mode, you would see a sparkling future.

Kinaesthetic Modality

A person who is in a state where they are thinking in terms of feelings or physical actions will also tend to use words that reflect this.

So he or she will speak of how rough or smooth something is, how much pressure there is, or will refer to physical actions. The word **feel** may be used often.

A kinesthetic person might **grapple** with a problem or **grope** around for a solution. In Kinesthetic Modality, you would **feel** a future where you eventually get your desires within your **grasp**.

Auditory Modality

In an auditory state, we tend to think in terms of sounds or language and our speech and writing will tend to contain auditory words. In an auditory state, you will use the words hear and listen quite often, and refer to things by their loudness or quietness, their timbre (distinct quality of sound), or by their frequency.

So an auditory person may try to get into **harmony** with the situation and **listen** for any **hints** to the solution. A little bird might **tell** you the answer. Something might **tell** you that you were **playing the right tune** and your future would be great.

When we speak normally, we might use visual, auditory and kinesthetic words, but in some states, when we are thinking in a certain way, we will use words that represent the Modality we are using for thinking.

There little point in giving a list of words for the different states because they never sound right and often appear contrived. But when you attend to the words that people are using, escpecially when they are being very serious or emotional, you will be aware of how they use the Modalities.

Eye positions

When in visual mode, your eyes will tend to be either focussed ahead without actually looking at physical things, or your eyes will move to your upper right or left. When your eyes move to your right then, you are imagining something in visual form. When your eyes move to the upper left, then you are remembering something.

In auditory mode, your eyes move to your left or to your right. If they move to the right, then you are imagining or rehearsing a sound. If to your left, then you are remembering a sound.

If you look down to your right, then you are experiencing a feeling. If you look down to your left, then you are experiencing inner dialogue.

Noting eye positions along with the language the person is using tell you a lot about

what is happening in their minds.

Physical actions

In auditory mode, you will tend to turn your ear to the other person. In visual mode, you will tend to look straight at the other person. In kinesthetic mode, you will tend to touch the other person.

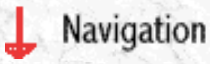
In visual mode, you may appear to be looking at something as you talk. In kinesthetic mode you may move your hands a lot as if doing something. And in auditory mode, you might look down and away from the person you are talking to (giving precedence to the ears).

Finding Submodalities Go

[**Back to:** Interior and Exterior]
[**On to:** Finding Submodalities]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Continuing the theme of submodalities, this page shows you how to determine your own submodalities for the three representation systems.

Using the lists below, you can examine submodalities. **You can change the submodalites** and note whether the intensify or lessen the experience. Put the submodality back to where it was, and then examine others. In this way, you can learn how submodalities affect you.

Submodalities tend to affect most people the same way. For example, the nearer something is the more powerful it is. However, a drug addict might be extremely anxious when an image of heroine is moved into the distance. A workaholic company manger might similarly feel anxious when he imagines his work in the distance.

So, there are general rules about submodaliteis, but for most effectiveness, you can determine how they work for you in particular circumstances. You can use the lists below to do this.

Contents of this Page

Visual submodality
Auditory Modality
Kinesthetic

Visual submodality

As you look at a mental picture, ask yourself:

1. Is it a movie or a still shot?
2. Colour or black and white?
3. Near to you or far away?
4. To your left, right, or centre?
5. Is it above you, in the middle or downwards?
6. Do you see it from an exterior or an interior viewpoint? (Are you looking through your eyes in the picture, or seeing yourself in the picture?)
7. Is it framed (in a limited area) or is it panoramic (extending throughout your

visual field?)
8. Is it bright or dim?
9. Focussed or unfocussed?

Note the submodalities that are more important for you.

Framed, snap-shot, black and white, dull, distant and unfocussed pictures **are less influential for most people than their opposites**. So you would change an unwanted picture to be framed, etc, and a wanted picture to be panoramic, etc.

Location is often important. An image high in the visual field may be more awesome!

Note, visual images cannot be behind you (because you couldn't see them). Auditory and kinesthetic images can be behind you, however.

Auditory Modality

Now consider any sounds in the representation and ask:

1. Do you hear your own voice or the voices of others?
2. Is there are dialogue or a monlogue?
3. Where is it located?
    a. Inside the body or outside?
    b. Up or down?
    c. Left, right or centre?
    d. Behind you or infront?
    e. Near or far?
4. Are the sounds loud or quiet?
5. Are they expressive or monotones?
6. Fast tempo or slow?
7. Are the sounds continual or continuous with pauses?

Kinesthetic

When you feel the effects of the image, ask:

1. Is it hard or soft?
2. Warm or cool?
3. Rough or smooth
4. Rigid or flexible
5. Sharp or dull?
6. Pressure?
    a. Impact or stroking or unifrom?
    b. High or low?
7. Continual (non-stopping) or continuous with pauses?
    a. Throbbing?
    b. Uniform?
8. Solid, liquid or gaseous?
9. Where is it located?
    a. In your body or outside?

b. Infront or behind?
c. Left, right or centre?
d. High, low or middle?
e. Near or far

The **solid, liquid or gaseous quality** is easily understood with a little thought. Something, clearly, can be sensed as solid. We sometimes have the sensation of water flowing (often cold!). A gaseous submodality is a wispy quality. Often this makes a kinesthetic representation less influential.

Kinesthetic representations probably can't be too distant, but for some, you may have to reach out for them! Others may be in contact.

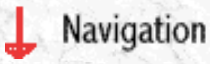
You may find it easier to work with one modality more than others at first. And some questions may not seem relevant or influential. You can concentrate on your preferred modality and this may bring about the improvements you require. (Usually it does). But as you become more experienced, you can explore the other modalities and their submodalities.

How to change submodialities Go

[**Back to:** Changing yourself with submodalites]
[**On to:** How to change submodialities]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

This page examines an example technique of changing submodalities without making any assumptions about which ones are more powerful.

Comparing two states of mind

For this example, **consider something you were motivated to do in the past,** but are not motivated to do now (although you would like to be).

Sense the old representation and determine its submodalities as explained previously. Make sure you sense it in the same way you used to so that it has the same effect on you as it did. Now when you examine the old representation it will have the same effect as it used to have.

View both images at the same time, perhaps using a split screen in your mind. Take the first question:

> Is it a movie or a still shot?

Compare the two pictures and note how they are different.

Use the other questions for the Visual, Auditory and Kinesthetic Modalities.

Now change the present image so it is more like the old image!

Does this change the way it influences you? How it motivates you? How it sounds to you now? And how you feel about it?

Remember, **put the present image in the same location** as the old one. Make it as bright and and close. Put it in the same submodalities as the old image.

When images are given the same submodalities, they have similar effects. They produce **similar feelings and similar actions**.

This technique enables you to make changes in the right direction **without assuming what is generally true is actually true for you**. You take a model of an

image that influences you and change the current image to suit. You take an image that works and make the new image the same in terms of submodalities.

Changing some submodalities may have little effect, whilst others have a dramatic effect.

One woman adored chocolate because its image was **smooth and flowing** but did not like grapes because they were **crunchy and explosive**. By changing the representations she became averse to eating chocolate.

Similarly a young man was not motivated to work on his PhD. Some submodalities did not have any effect. However, when he discovered a **certain voice, speaking in a certain manner, then he felt motivated**.

When he felt motivated he felt a tension in his shoulder muscles. But when he felt unmotivated he felt a tension in his stomach. By changing these representations, he was able to motivate himself in his research.

A man could not hear sounds in his head - **his auditory representation was apparently absent**.

This is a **belief** on his part.

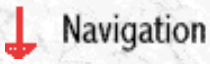
He was a good visualiser and put his attention on the mouths of people in his internal image and gradually moved from looking to hearing what they said.

Discover the model Go

[**Back to:** Finding Submodalities]
[**On to:** Discover the model]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Changing Beliefs

You can change beliefs in the same way you can change your motivation towards something.

Contents of this Page

Making beliefs stronger
Negative States
Depressed
Love
Pain

The submodalities of a belief determine its intensity. So if you give a weak belief the same submodalities of a strong belief, then the weak belief becomes a strong belief or a certainty.

First we need to point out that something you don't believe is a belief you are **certain** is not so. This is paradoxically, a strong belief!

Different people sort their beliefs in different ways. For example, they might be sorted in terms of how solid they are - solid beliefs are held more strongly than wispy ones. Alternatively, they might be sorted by brightness. A bright belief might be stronger for that person than a dull one. If you change the key submodality of a belief then that belief will become stronger or weaker. For example a person who sorts beliefs in terms of brightness, would make a belief less certain by making it more dull and dark. For another with solid beliefs, making a belief less solid might make is less certain.

Several submodalities might be used. So Beliefs might be sorted in terms of how certain they are. And sorted on their truth value. So beliefs may be sorted on being more or less solid for certainty and more or less bright on truth. These are individual.

On the other hand, you might sort your beliefs by putting the ones you are certain

of in a given position and the ones you aren't certain of in another position.

Making beliefs stronger (or weaker)

To make a belief strong, first find something that you are absolutely sure of and compare the sure belief with the belief you want to make stronger.

Use a split screen, if you find it helps and look, listen and feel and touch the two beliefs and use the questions to determine and compare their submodalities.

Make the belief you want to make more certain the same as the belief that is certain - that is make it have the same submodalities.

You may discover that you need to make the so-so belief bigger, brighter and nearer. You may need to change its location. You may need to make it more solid. However, find out what works for you and make the changes accordingly.

You can strengthen any belief by comparing it with a belief that you hold with the degree of confidence that you wish for and changing the belief you want to change to match the qualities of the modalities of the other belief.

Not only do these changes occur very quickly, they MUST occur quickly, because one thing does not usually change into another gradually, but makes a quantum leap in becoming something different.

So expect fast and effective change.

Negative States

When people are in negative states, they think negative things and find it hard to retrieve anything nice. Similarly, when we are in positive states, we find it hard to recall negative things. Our perception is determined by our states and we can change our states, as explained earlier.

Depressed people, for example, believe strongly that one bad happening, however slight, proves that life is miserable. One slightly unfortunate act proves beyond doubt that they are bad people. Negative thoughts loom over them! They also believe that anything good is pure chance, never to be repeated. And a kind act means nothing because even bad people can do bad things. They often hold the negative images of the past very close and make they loud and unpleasant. Whereas the good is pushed away and hidden. The good thoughts are pushed down and made puny.

Such conditions can change dramatically and almost instantly. when the person learns to push the negative images away and make them small and dull, which bringing in the pleasant images and making them big and bright!

No one ever experiences the world as it is. We filter the information we have coming into us. Our mental models determine how we experience life and we can change our model if we want to!

Love

Sometimes in a relationship, the negatives are emphasised and the positives are forgotten. So that a spouse becomes associated with bad things.

You can change this behaviour by changing the submodalities. There is nearly always a time when two people looked at each other with love and affection. They can remember these times and adjust their present perceptions to have the submodalities of the previous ones, so that they can re-experience the joy of being together.

If negative images continue to pop up and displace the positive ones, you can use the swish pattern to put things right!

Pain

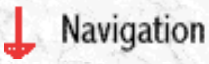
This is just one example of how you can use the submodalities to handle pain.

One procedure with an image of pain is to externalise yourself from it so you are looking at it and you are not IN it.

Check out the size and shape of the pain and put it about 10 feet from you. Change the size, the shape and the distance of the image. Make it massively big and minutely small. Have it explode into an enormous size and shrink to nothing.

You can take the image of pain and put it into the sun where it melts into nothingness.

Strategies Go
[**Back to:** Swish pattern]
[**On to:** Strategies]
.
Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Swish Pattern

The swish pattern is a procedure that enables you to change modalities quickly and easily.

Here is the procedure.

1. Select a behaviour that you wish to change. Close your eyes and see an image of that behaviour. For example, if you wish to stop smoking, then see in your mind's eye you hand with a cigarette moving up to your mouth. Actually BE in that image and see what you would normally see. This is the cue.
2. Next create a picture of how things will be when you have attained your goal. For example, imagine looking at your hand and noting how nice is smells now. You feel yourself taking a deep breath and enjoying the clean air in your lungs. You can make the new picture more motivating by adding a band (Da! Daaa!), flashing lights, etc.
3. Now make a big, bright motivating picture of the behaviour you want to change and in the bottom right hand corner of the picture a small dark picture of the behaviour that you want.
4. Then in one fast reversal have the small dark image grow (or explode) to become big and bright and the old picture is overwhelmed and becomes small and insignificant (or disappears). Whilst you do this say **Whoosh**! (or **Swish**!) in an enthusiastic manner. Swap the images in the time it takes to say Whooshhhhhhhh!
5. Open your eyes to break the state. You might count down from ten as a distraction.

The key point is to make the change very fast. The technique usually works in one repetition, howeve, you can repeat the technique many times.

You can do the Swish say five times and then test it to see if the old behaviour triggers the new.

If not, the ensure the images are created as stated above and the swish is done extremely fast. You may need more than one repetition so you can practise the

swish pattern and do it fast.

Swish is an extremely fast and effective technique to change behaviour. Learn it well and use it!

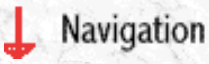
Changing Beliefs Go

[**Back to:** Discover the model]
[**On to:** Changing Beliefs]

.

Copyright © 2001 All rights reserved

Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Discover the model

We create our worlds by using an internal model of our world. We can change our world in many ways. Different people sense the world in different ways. For some, it is full of opportunity. For others, it is full of misery. It is the same world, but sensed through different models.

To change a model, you need, at first, to discover what model is being used.

How do you do that?

The above question is an excellent one to discover how you or another person creates their world and their feelings.

If another person feels anxious about something (or you feel anxious about something), ask, ***How do you do that***?

You can (and should) clarify things by asking the submodality questions. For example:

When you look at that image:

- Is it big or small?
- Does it tower above you or is it below you? Or in the centre of your visual field?
- What colour is it?
- What size is it?

When speaking to another person, you can say :

If I felt anxious about this, as you do:

- What pictures would I see?
- What would I say to myself?
    - How would I say it?
    - What tone would I say it in?

    - Etc
- What would I feel (using the submodality questions).
    - Where would that feeling be?
    - Would it be heavy or light?
    - Etc

The two sets of questions **are a different way of doing the same thing** - discovering HOW you or the other person creates the feeling that they have. You are discovering the other person's model of the world so that you can make changes if required.

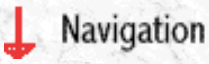
You want to know what model is used to create the specific emotions and physical actions.

Swish pattern Go

[**Back to:** How to change submodialities]
[**On to:** Swish pattern]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

This page is about strategies that we can learn and use to duplicate the abilities of outstanding people.

The essence of strategy is to know the ingredients - which are the five senses - and the order in which you use the ingredience. If you follow these models of excellent performance, then you can duplicate the success of the masters.

Strategy

We have strategies for everything we do. We have a strategy for getting out of bed, choosing food, making decisions, solving problems, etc. An expert isn't necessarily someone special. It might be a guy who can get out of bed and be in a good mood and ready to carry out his waking activities.

As just mentioned a strategy is a sequence of sense impressions in some order. This order is sometimes called the syntax. For example, to start a car, you turn the key until the car starts. Then you depress the clutch and put the car in gear. If you do this in the wrong order, you will not get the same results. If you try to change gear BEFORE you press the clutch, then you will have difficulties!

The Code

Suppose an expert does their strategy by noticing something, saying something in their mind and seeing a picture. We say that the first part - noticing something - is visual and external. Hearing a voice in mind the is Auditory and Internal. Auditory can be sounds (tonal) or word meanings (digital).

We can represent a strategy using this code. So the person notices something (Ve - visual external) and hears a voice in their head (Aid -Auditory, internal digital). They then have a picture in their mind (Vi). We can represent the strategy as:

Ve->Aid->Vi

The shorthand tells us that the person notices something, has internal dialogue and sees a picture in their mind.

We can go further. Internal visual modalities can be constructed or remembered. So if the person makes an image up their minds, then we can represent this as Vic. If they remembered something, then it would be Vir.

How to model

In order to teach an expert strategy, you need to find experts who can model a suitable strategy for you. You need to analyse the strategy using the five senses and find out precisely what the experts do to attain their results.

Having learned the strategy, you compare it with the current strategy of novices and change the strategy of the novices in the direction of the experts. If the novice does just what the expert does, then the novice will get exactly the results that the experts get.

You may notice how this process is similar to comparing two beliefs!

Super spelling

If you wish to remember the spelling of a word, you wouldn't do well if you tried to get the feel of it, because spelling does not really have a feel. And saying the letters again and again is not optimum because it is the visual representation that is important.

If you put the word to be remembered up and to the left of your visual field, then you have put it in the right place for remembering. Similarly, if you make the word clear and bright, you are more likely to remember it.

Chunking

It is better to learn things in chunks of between five and nine pieces - better to have five. So something more complex is better broken down into sizes that are about five long.

Take the word Mississippi. It is better to break the word up:

Mis/sis/sippi

The above is one way of doing this. Write Mis in your mind and put it up and to your left. Put up the first chunk and check whether it is there or not. Then add the next chunk. Finally check the whole word is still there, up and to your left.

Now you may be able to look at the word and spell it backwards! When you can spell it backwards using your inner sight, then you have learned the word!

The above model has been worked on a lot to show how useful it is. Because the task is an easy one, it is a good example of modelling.

Discovering someone's strategy Go

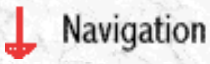
[**Back to:** Changing Beliefs]

[**On to:** Discovering someone's strategy]

.

Copyright © 2001 All rights reserved

Contact: Ken Ward

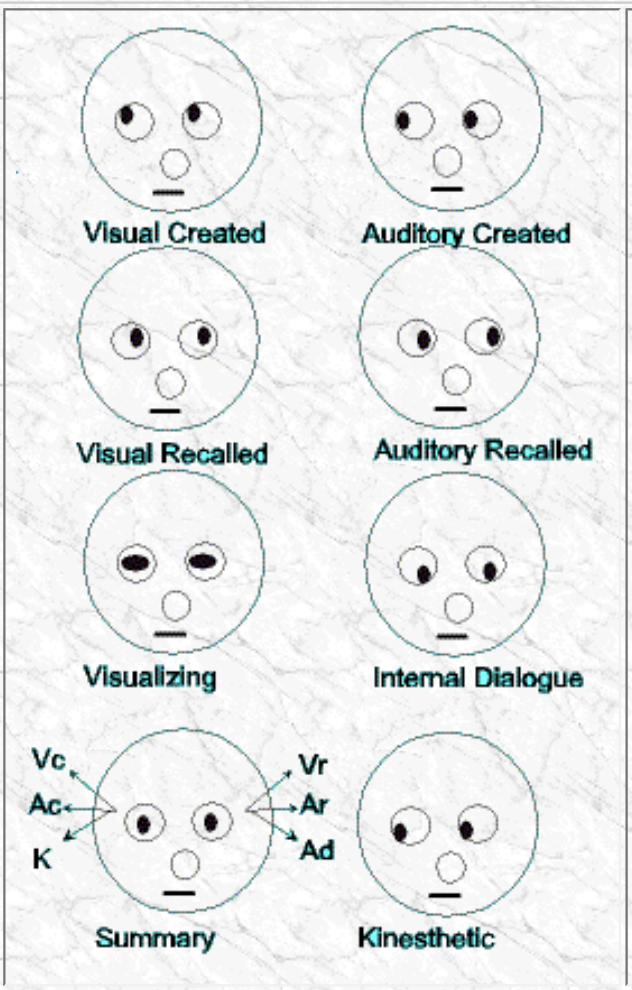


Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

The eye position chart below gives you an idea about the Modality being used by the person when they are processing information. This pattern is followed by most right-handed people and many left-handed people.

In some cases the left and right positions are reversed.



Eye Positions and Preferred Modality

The pictures on the left illustrate the eye positions and the preferred modality. When **constructing visual images** in the mind, you will notice that people tend to look up and to their left.

When **making up sounds**, they look directly to their right.

When **remembering visual images** or sounds, they look to their right. **If the image is visual**, then they look up and to the left. **If auditory**, they look directly left.

A person visualizing may look straight ahead as if gazing at something that isn't there.

Internal dialogue is indicated by the person looking down and to their left.

Kinesthetic by their looking down and to their right.

When modelling another person, you should pay attention to their eye positions as they explain things to you.

The first rule of eliciting a strategy is to get the person inside the state. You can do this by asking the person to recall a time when they were extremely motivated. You do, of course, have to check they are really there and being motivated. You note this by seeing how they behave and speak. If they do so in a motivated way, then they are in that state now.

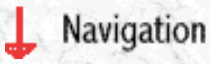
You ask them **what was the very first thing that got them motivated**. Was it something they saw, heard or felt? Internal or external?

Watch the eye movements to check what they say.

Then ask for the very next thing they did.

You can get the person's strategy and then test it out. You may need to go through the procedure several times to get it right, especially with a complex strategy.

Six Step Reframing Go
[**Back to:** Strategies]
[**On to:** Six Step Reframing]
.
Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Six step reframing is not normally used with behaviour that has a strong negative response (such as a phobia). The reason for this is that the signal chosen by the part is sometimes the phobic response.

You ***can*** use six-step reframing anynow, but using the **phobia cure** or the **swish pattern** may be much easier (and much less traumatic!).

Contents of this Page

1. Identify the behaviour or response to be changed
2. Establish communication with the part which is responsible for the behaviour
3. Separate the positive intention from the behaviour
4. Ask your creative part to generate new ways that will accomplish the same purpose
5. Ask the part if it will agree to use the new choices over the next few weeks, rather than the old behaviour
6. Ecological Check
7. Quick Reframe

1. Identify the behaviour or response to be changed.

This is usually, 'I want to do something, but something stops me.', or 'I don't want to do something, but I seem to end up doing it just the same.' When working with another, it isn't necessary to know what the behaviour actually is, they can keep it secret, if they like.

Acknowledge the good that the behaviour, or at the least the intention behind the behaviour has done for you in the past. Make clear you aren't going to get rid of it.

2. Establish communication with the part which is responsible for the behaviour

Go inside and **ask the part if it is willing to communicate with you in consciousness**? Notice the feelings inside of you. This is an unconscious response, so ask yourself: Can you reproduce that signal consciously? If you can this it isn't

the response you require!

Because if the response were conscious, then it would be easy to turn it off. You could just decide not to do it.

For example, when you hear that another has got the job you really longed for, and you want to be decent and congratulate them, but when you do so you feel that sense of discomfort. Can you turn that off? Can you help feeling that way even though you don't want to feel that way? That is the unconscious signal. Establish a communication system. Ask the part to increase the signal for 'Yes' and decrease it for 'No'. Get it to do this several times so you get a 'Yes' and a 'No' signal that are quite clear.

3. Separate the positive intention from the behaviour

Thank the part for co-operating.

Ask, 'Will the part which is responsible for the behaviour let me know what it is trying to do?' You will get a clear intention which may be a surprise to your conscious mind. Think whether you want the part to do that.

If you get a 'No' signal, you can just assume a positive intention and continue. Or you could ask under what circumstances it would let you know.

Ask the part, 'If you were ***given*** ways to accomplish this intention, at least as well, if not better than the present, would you be willing to try them out?' If you get a 'No', your signals are scrambled - no part would turn down an offer like this!

4. Ask your creative part to generate new ways that will accomplish the same purpose.

Ask your creative part to generate as many solutions as it can - you do not need to know what these are consciously. Ask the part being negotiated with to select at least three of these for it to try. Ask it to give you a signal each time it has selected one. Take as long as you need on this part of the process.

Thank your creative part when you have finished.

5. Ask the part if it will agree to use the new choices over the next few weeks, rather than the old behaviour.

This is future rehearsing the new behaviour. There is no reason why the part should not agree to do this. If you get a 'No', then tell it it can still use the old behaviour - only use the new behaviour first. If you still get a 'No', then reframe the objecting part (By going back to step 1).

6. Ecological Check

Go inside and ask, 'Does any part of me object to the new choices?' If there are objections then check them out by asking the part to intensify the signal. If there are

objections then you can reframe the part or ask it to get together with the creative part to find more solutions.

Ensure that there are no objecting parts, otherwise they may try to sabotage.

Quick Reframe

Ask: **What would you be doing if you weren't (unwanted behaviour)?** For example:

> What would you be doing if you weren't worrying all the time?
>
> What would you be doing if you weren't procrastinating?

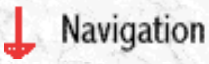
Summary

1. Identify a problem
2. Identify the part, and get different signals for 'Yes' and 'No'.
3. Get the part's positive intention, and ask it 'If you were given ways of achieving this intention just as well or even better than now, would you be willing to try them out for a week or so?'
4. Ask your creative part to generate many possible solutions (it does not have to find only good ones!) while the part in question gives a 'Yes' signal when there is a solution it thinks it might use. Get at least three.
5. Ask the part if it will try these in the next few weeks.
6. Check that there aren't any objecting parts.

Effective beliefs Go
[**Back to:** Discovering someone's strategy]
[**On to:** Effective beliefs]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Effective people:

1. Believe there is no such thing as perfection.
2. Believe the basic intention of life, the universe, people, etc, is relatively good Everyone always believe that they are right and that are doing good, from their own perspective.
3. Seek only obtaining a result, a decision, a change, not to win or lose.
4. Believe there is no failure or success, only feedback, knowledge.
5. Act with integrity and honesty.
6. Do something else, or stop doing nothing, if things are not to their preference.
7. View ideas and thoughts from various viewpoints.
8. Have a clear idea of objectives.
9. Believe mind and Body are part of the same system.

Believe there is no such thing as perfection

Actually this is a self evident truth. There is nothing in the world which is perfect. Those who believe in perfection cause misery for themselves and others. They believe that there is nothing else for them to do because things are perfect already. Alternatively, people who believe in perfection, believe that nothing is good enough and is never ready, because it is not perfect. Effective people know there is always something else which can be done to improve things, and by the same token that they will never actually make something perfect, so the solution is acceptable when it is optimum. There are optimum solutions, not perfect ones.

When we believe in perfection, we tend to use words like 'must' and 'should.' For example, 'People ought to do that.' When we say this, we mean 'People don't do this', and 'I want them to do it', and 'I am not going to do anything to get them to do it, except moan!' In this case, being unrealistic is counter productive.

Believe the basic intention of life, the universe,

people, etc, is relatively good

People always believe that they are right and are doing good, from their own perspective. Even the most evil person from our perspective believes he or she is doing right. Otherwise, they wouldn't be doing what they are doing! No one holds a false belief. No one says, 'I believe this', and add, 'but I know it is false.' They always believe they are right. Even a person who says they are evil, believes this is right and good. If we believe that people are evil, we may become frightened of them and react to them unpleasantly, and they in turn will behave worse to us.

Likewise, if we believe that people or things are absolutely good, then we treat them as Gods or angels and, clearly we do not react to them as they really are because no one is a god or an angel.

When we believe that things are basically good, then we begin to understand them better. If we think someone is evil, we will imagine that we cannot influence them or we will try to influence from our belief-value that they are bad. This will never be effective, because they believe they are good, and doing what is right, so they will never relate to our belief that they are bad. They will simply believe that we are bad! By believing they do, even bad things, from a good intention we can better understand them and begin to influence them, because we take the trouble to understand them and ***how*** they think, rather than to fight them head on in terms of the values of good and bad.

This is a key concept. We should set our seeds according to the soil!

Seek only obtaining a result, a decision, a change, not to win or lose.

When we seek to win, we become anxious about the result. We may procrastinate and do nothing to win because we might lose. The effective person, because they can happily win or lose, and because they seek a result, they do not fear asking for what they want or doing what they think will lead to their goal. This does not mean that the effective person doesn't want to win, or sometimes lose. It means that they know that without getting a decision, taking action or non-action, that they are losing already. Losing is the normal state. Therefore, it cannot be good or bad, it's where we start off from. So by taking action or non-action or getting the decision they have nothing to lose, and can only gain, if not on this occasion, then in the future. For example, if we want the afternoon off from work, we do not have the afternoon off from work (Otherwise we wouldn't want it, but would have it!). When we ask, we might get a 'No', but that is where we are now. That isn't a loss, but it is the gain of useful information. And taking action, by asking, is the only way we can succeed.

Here we have an irony, that by seeking to win, we increase our likelihood of losing.

Believe there is no failure or success, only feedback, knowledge

This belief links to the previous one. The Effective person does not fear failure,

because he or she does not believe in failure or success. They obtain feedback. This does not mean that the Effective person doesn't want to succeed. It means that they will succeed because they seek feedback. This leads to the next belief.

Act with integrity and honesty.

One of the great secrets of a successful and happy life if to act with integrity and honesty. When we were little children we were told we should be honest, and we were told this meant telling the truth. We were given this simple meaning because we were too young and inexperienced to fully understand the success technique of honesty and integrity. Of course, telling the truth got us into a lot of trouble. Even adults will say, "Well, I was telling the truth. It was right."

Of course, telling the truth is ***important*** and is a ***big*** part of integrity and honesty. But it clearly means more than this, and telling the truth is not an ***essential*** part. Moral qualities, that is, ways of living our life successfully, are good. And sometimes telling the truth is bad, as when this causes great upset in the other person for no good reason. This is not acting with honesty and integrity! Although it is better to tell the truth, it is not always better to tell it! Some people are verbally incontinent and will tell you everything, even personal things, and this is not behaving with integrity and honesty.

Although no one can properly define these concepts, we all know what they mean. By putting aside our childish definitions, we can understand and live these concepts and reap all the benefits.

Do something else, or stop doing nothing, if things are not to their preference.

When the feedback or knowledge that the Effective person gains is not to his or her preference, then they do something else. They do something, if they are doing nothing, or they change what they were doing, or do nothing. They know, 'If you always do what you have always done, then you will always get what you always got.' They do not believe that things will turn out right. They realise that they need to change to get a different result. 'If you always do what you have always done, you will always get what you always got!" To believe differently, is crazy.

View ideas and thoughts from various viewpoints.

We all know that we are supposed to view things from the other's point of view as well as our own. But how many of us do it? As children we are limited to our own viewpoint and we cannot see the viewpoints of others. And when we grow up, we often do not realise that we have progressed far enough to think about things from various viewpoints.

If we learn this skill, our ability to influence others and to avoid upsets will have increased manyfold.

Have a clear idea of objectives

The effective person thinks out what he or she wants. They have a clear idea of what they want to achieve. They do not seek to gain what they want in one fell swoop. They know they will get feedback, and they act or not act in order to produce a result. They repeat these actions until they attain their goal or objective. 'If they didn't know where they were going, they'd usually end up somewhere else!'

Believe mind and Body are part of the same system

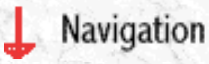
This might sound metaphysical, but many people, if not all of us, are to some degree not closely in touch with our bodies and our minds. To feel better mentally, we might look to improving the body. When improving the body, we might take care to care for our minds. Over indulgence in one or the other will not help either.

We assume that there is a correspondence between what we call mind and what we call body. So when there are certain things occurring in the mind, there are corresponding events occurring in the body; and when there are certain events occurring in the body there are corresponding ones occurring in the mind.

We need to clarify the above. It is not only a scientific statement. It is not saying only that when we think there are certain physical-chemical events occurring in the brain at the same time. It is, rather, also a personal development statement. So when we are worried about something, it is not just that we are having certain thoughts, but that we are having certain feelings in the body, which, should we bother to do so, we can experience. For example, if we are concerned about what we should do about something we have certain thoughts which we may or may not be able to articulate, and we have certain feelings in our bodies, which we may or may not be aware of at the time. Put simply, successful personal development occurs when both bodily and mental experiences are dealt with. We have in mind here such techniques as focussing and six-step reframing.

(This part is influenced by the work of Bandler and Grinder and others.)

Hierarchy of ideas Go
[**Back to:** Six Step Reframing]
[**On to:** Hierarchy of ideas]
.
Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

The ideas mentioned in this page are important in:

- Clarifying meaning - helping you to understand
- Negotiation - negotiators use these ideas

Hierarchy of Ideas

You may have heard that language can be, at one extreme, vague and general and, at the other, very specific. Language is the best way we have to communicate, but it is often extremely limited.

By understanding the limitations of language you can get a great deal more from it than by remaining in ignorance.

Between the general and the vague, and the detailed and specific, there are a number of gradations expressing things more less generally or specifically.

Consider the statement, 'Bob is **intelligent**'.

You can wonder just what this means because when you turn to the dictionary you are referred to ***intelligence***, where you find words like ***understanding*** and ***comprehension***. By following ***understanding*** you find yourself back at ***intelligence***!

Big words have a hypnotic effect because the cause us to search around in our minds trying to find some meaning, which is often difficult or impossible.

To start with it is better to take an example of a word such as ***furniture***. With a great deal of agreement, we can show the levels of generality in the diagram below.

The word furniture is a general word (see the diagram above). An armchair is also a general word, but it is more specific than furniture. On this continuum form general to specific, there are seats and chairs which come in the middle - they are more specific than furniture and more general than armchair.

Under seats we have chairs, settees and stools as examples of seats. These items are on the same level and additional examples of seats. Also, under chairs we have armchair and dining chair which are examples of chairs and are on the same level of general - specific.

Chunking up, chunking down and chunking across

We can take in information in chunks (often 5 to 9 chunks). A general idea is a bit chunk because it contains a lot of information and refers to many items. And a more specific word is a smaller chunk because it contains fewer examples.

When we chunk up we become more general. When we chunk down we become more specific. And when we chunk across, we keep at the same level of generality.

So from a chair, we can chunk up to a seat. And from a chair we can chunk down to armchairs. We can chunk across from a chair to a stool.

Chunking up

We can chunk up by asking:

> What is a chair an example of?
>
> What sort of thing is (a chair)?

Chunking down

We can chunk down by asking:

> What is an example of (a chair)?
>
> For instance?

Chunking across

We can chunk across by asking:

> What's is another example of (a chair)?

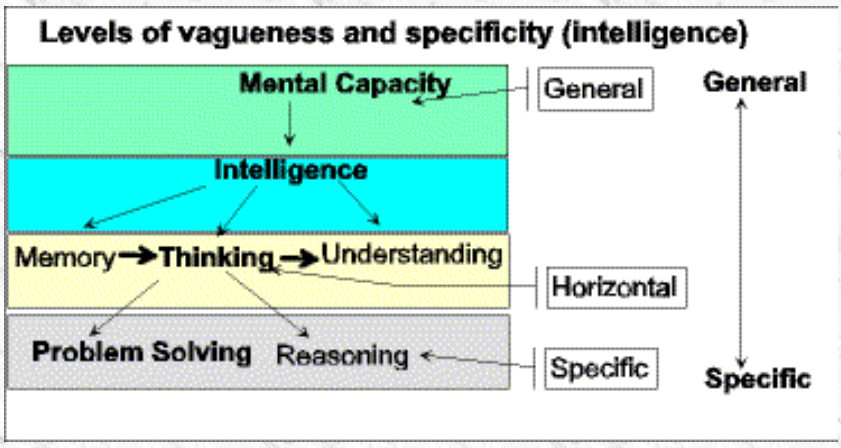
Illustrative conversation

> **She** What shall we do tonight?
>
> **He**: What about going to the cinema? (This is an example of doing things, **chunking down**)
>
> **She**: I'd rather go to the opera. (This is another example of doing things, **chunking across**)
>
> **He**: You prefer something arty? (**Chunks up to *arty***, which is one example of something more general than opera).
>
> **She**: Yes.
>
> **He**: What about the ballet? (**Chunks down** from arty to ballet, which is an example of ***arty***).

Back to intelligent

You have read above about our saying that intelligent is an abstract word and very hard to experience. We then moved to examine the word furniture, because we claimed it was easier to understand. Having explained the ideas of chunking up, down and across, we now return to intelligence.

In our normal lives, we use the word intelligent, but its specific meaning depends on the speaker.Unlike the word furniture, we cannot give it a hierarchy that has a high degree of agreement.



In the diagram, we claim that intelligence is a type of Mental Capacity. Its parts include memory, thinking and understanding. And the parts of thinking include

problem solving and reasoning.

By chunking down, we might interpret the statement ***Bob is intelligent*** to mean that, among other things, ***Bob has a good memory*** and ***Bob is good at reasoning***.

However, we are still at a high degree of generality, even at the bottom of this diagram, so we could search for more specific examples. To understand what the speaker really means by Bob is intelligent, we would need to ask the speaker to supply us with some of the speaker's examples.

Uptime and Downtime Go
[**Back to:** Effective beliefs]
[**On to:** Uptime and Downtime]
.
Copyright © 2001 All rights reserved
Contact: Ken Ward

Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Uptime and Downtime

Sometimes we are concentrating on the external world, and sometimes we are reflecting and thinking about something. **Uptime** is what we call the state when we are attending to things in our environment, and **downtime** is when we are looking within and thinking.

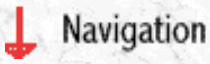
We are continually changing from uptime to downtime and back again as we take information from our surroundings and reflect upon it.

When we considered submodalities and especially when we considered modelling, we noted that we could, for example, view something in the external world (Ve) or view something internally (Vi). The Vi refers to **downtime** and the Ve refers to **uptime**.

Sensory Language Go
[**Back to:** Hierarchy of ideas]
[**On to:** Sensory Language]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Sensory Language

Sensory language is language that uses words from the 5 senses. We can say that the opposite of sensory language is digital language - language that uses generalities far removed from the senses.

For example, ***He is very intelligent is digital language***. There is nothing really to imagine or experience in the sentence.

Contrast this with:

> We had been up all night with computer doing some calculations. Bob came in and we read the data to him. He looked down (mumbling to himself) for a few seconds and then looked up at us and gave us the answer. He had calculated in his head in a few seconds what had taken the computer all night!

This is more meaningful than the sentence ***Bob is intelligent***. One reason is that we can imagine the scene.

See also: submodalities for more information on sensory language.

A picture of the mind Go

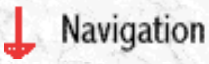
[**Back to:** Uptime and Downtime]

[**On to:** A picture of the mind]

.

Copyright © 2001 All rights reserved

Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

The internal mind follows similar rules to the rules of the external mind. The differences between them enables us to change our reactions to both. This page largely gives a map or rationale which explains why the techniques mentioned in this course work.

A Picture of the Mind

This is not a theory or a scientific account of mind, it is a map which may be useful to understand many things in this course.

Internal and External

This section explains the terms internal and external mind, so we can use them later to explain further ideas.

The mind has an **internal aspect** and an **external one**. The internal mind is that private area where we think, imagine, dream, etc. The external mind is that mind which concerns reality or the shared mind of existence.

When you look at a tree in the external world, then other people will normally see something similar. When you recite something in your internal mind, then only you can hear it.

If something feels rough to you, then when others feel it, they too experience it as rough.

You might think of the external world as **objective** and the internal world as **subjective**.

The external, real world, is referred to here as the **external mind** because although we all sense something similar in the external world, we do not sense things in **exactly** the same way. When several people gaze at a mountain, no two people experience exactly the same thing.

For example, you can't be sure that when we both refer to something as having the colour ***blue***, that we both experience the same thing.

Here we consider the internal and external as aspects of mind.

The map of the mind

We know the external mind through our 5 senses. **We know the internal mind in exactly the same way**. That is, we know the internal mind through mental vision, hearing, touch and feeling, taste and smell.

The map of the internal mind is largely similar to the map of the external mind.

The internal mind is a magical world

You can experience things in the internal mind that you cannot currently experience in the external mind. The internal mind is a world of magic.This means we can change the internal mind much easier than we can change the external mind. Changing the internal mind is a much more effective way of changing the external mind. In fact, it is the only way!

In this section we mention some of the differences between the internal and external minds:

- For example, you can see a friend in your internal mind who is not currently visible in your external mind. (The friend is elsewhere).
- **You can go back in time** and view your classroom when you were a child, however, you cannot (at present) do this in the external mind.
- **You can make up** pictures and stories in the internal mind that you have never experienced in the external mind.
- **You can imagine things as being different** from things you have experienced in the external mind.
- You can make up things in your internal mind that are **composed of parts of things you have experienced**. For example, a horse with a horn (unicorn). Or a lizard with wings and fiery breath (a dragon).
- In the internal mind, **one thing can represent one or many other things**. So that a collection of sounds, images and feelings can be recalled through the use of another picture, sound or image. This is called anchoring.

There are a number of ways in which the external mind and the internal mind differ, but they share the same map of experience, which we consider in the next section.

The common map of experience

The way in which you react to things in the external mind is broadly the same as the way you react to things in your internal mind.

You react differently to things in the external mind according to certain submodalities.

So you react differently to a **small ant** to how you react to a **giant ant**! You react differently to someone who is shouting to how you react to someone who is

speaking in a sexy voice.

You react differently to being touched **roughly** to how you react to being touched **gently**.

A very tall person **who speaks in an angry voice** creates a different effect from one **who speaks like Donald Duck**!

Your experience to a person speaking in a **loud voice** is different depending on **how close** they are to you and **who else is present**.

Watching something on the **television** has a different effect from actually **being present in the scene**. You react differently to a **photograph** of a monster from how you would react to an actual monster!

You react to things in the internal mind using exactly the same processes you use to react to things in the external mind. The intensity, however, is usually different.

A picture in the mind has a different effect when it is represented differently.

- For example, a big person shouting at you in your internal mind has a different effect from a small person speaking to you in a sexy voice.
- A flat image in the mind has a different effect from a 3D video!
- A scene where you are internalised is responded to differently from one where you are externalised.

The significance of this is that you can change the images in your mind. And you can therefore change their effect on you.

The internal-external link

Although most of us experience common things about external objects, there is **an area where the perception of the external object or person is different.**

In phobic situations, one person might see a spider as frightening. Another person might have no reaction. Both agree, roughly, that **they perceive the same thing, but they perceive aspects of it differently**.

A person with a phobia, might actually perceive the spider as larger or moving faster than a person without a phobia perceives it.

Different people perceive the same thing differently in the external world because they perceive it differently in their internal minds.

This means you can change your reactions to the external world by changing your reactions to your internal world. This is why these techniques work.

The key is meaning.

Meaning Go

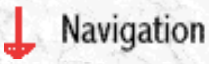
[**Back to:** Sensory Language]

[**On to:** Meaning]

.

Copyright © 2001 All rights reserved

Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Meaning

You may react differently to some things in the external world from how others react. Because you are interested in some things and not others, you will react with interest to some things while others might react with indifference.

What is meaning?

Your personal meaning of something is the response you make to it, both in your internal mind and in your external mind.

At first, your response is external, but afterwards the response becomes internal.

For example, you might first encounter the concept intelligence when a teacher says that another pupil is intelligent. You notice that the other people does their sums easily and quickly (and, of course accurately.) The other pupil is praised.

Abstract words are really concrete - after all!

Let us look at an example of meaning that might be thought to be difficult to relate to these ideas. Because ***intelligence*** is an abstract word, it appears to be unrelated to the world of experience.

However, **your meaning of intelligence** may include the pictures and sounds related to the other pupil, such as doing arithmetic well and being praised. This may produce an internal meaning of intelligence as something good.

When other people refer to intelligence, **you respond internally with the pictures and sounds related to intelligence**. You may also have a feeling associated with intelligence. It could be that you felt intense anger and envy towards the other pupil giving intelligence a negative meaning.

As you gain more experience with the word intelligence, then you **add** other pictures and sounds to the concept and you **refine** its meaning and **generalise** it to new situations (such as being good at writing).

The sensory representations becomes automatic and unconscious - as we gain experience

As you grow older, you usually do not look at the pictures and sounds associated with intelligence. You respond to the word, but you are no longer aware of the pictures, sounds and feelings associated with intelligence. It works automatically and unconsciously. **This means that** the word intelligence has become an **anchor for the experiences related to the word, and the word recalls the resulting pictures, sounds and feelings associated with the word.**

In the same way, our **resulting internal responses** to a spider, if we have a spider phobia, **are produced when we sense the insect**. We do not experience everything we have experienced with respect to the picture of the insect in the external mind. We produce the resulting response.

Filthy Lucre

If we grow up thinking of money as filthy lucre and feeling envious of those who have money, then we may have a negative reaction to money. We may not be aware of our internal representation, but it affects how we view the external mind and how we react to money. People have problems with money when they have negative internal representations.

Internalising Meaning

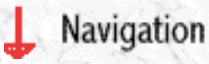
The meaning we have of a concept is our internal representations of it. And this, as we have noted, is considered to be the pictures, sounds and feeling we have when we think of the concept. At first, the meaning is external. Later it is internalised and made automatic.

Money Go

[**Back to:** A picture of the mind]
[**On to:** Money]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Money

Money is basically a symbol.

It is something that can be exchanged for other things.

Originally people bartered That is, they exchanged goods for other goods. Money became a symbol for this exchange and so instead of exchanging five chickens for a pig, five chickens and the pig were given a money value. With money you could buy one chicken, even if all you had to barter were pigs! In the same way, you can buy a chocolate bar even if all you have is a 20 dollar bill. (You can get change!)

Fair exchange is no robbery.

But what is fair exchange? This depends on the parties concerned.

Gold has great value, but sandwiches are comparatively of lower value.

Why do we value gold above bread? The reason is that gold is **rare** and **permanent**. To some extent it is because many people will value gold above bread, but only when they have plenty of bread. When people regard the future, they value gold above bread, but when they are starving they will value bread above gold because they can think only of the present need for life and release from starvation.

Gold is satisfying when you think you can wait for a time to receive that satisfaction. Gold is not satisfying in itself, but only in the future.

Suppose you were starving and you had the choice of a gold coin which you could use to buy much food in the future or a sandwich now ... you might choose the sandwich now if you couldn't wait.

Wealth

You grow rich when you can afford to wait and hold gold or money. You also grow rich by exchanging with others what has less value to you than gold others will pay

you, but has more value to others than their gold. In this way others exchange their gold for goods or services and you gain greater buying power with the gold you have.

Your goods or services are more valuable to others than their gold because they perceive your goods or services to be rarer (and more permanent) than their gold. When their is a pressing present need, then a greater satisfaction in the future is less value than what will give satisfaction now.

Exchange occurs because one party believes that the goods are more valuable than gold. But different parts do this for different reasons. One person may pay gold for a pig because that pig will feed their family. Another might pay gold for a pig because that pig will produce other pigs that can be exchanged for gold. Some exchange gold because the goods will satisfy their needs or because they can gain more gold by satisfying the immediate needs of others.

Something for nothing

People will not usually give or pay for nothing at all, except when they perceive that getting rid of something is more valuable than keeping it and keeping their gold. So people may pay you to take away their rubbish even though you may make even more gold from the rubbish. They do this because owning the thing is less valuable than getting rid of it.

What is gold in the mind?

Gold (money) is a symbol for exchange. That is something is passed between parties in exchange for gold.

Money Processes

In relation to money you could:

- Increase your motivation
- Establish wealth on your future time track

These processes use the ideas of submodalities

Increase Your Motivation

1. Get the idea of something you really want. Use what you have learned about submodalities to determine its properties - position, colour, sounds and words, etc.
2. Take a symbol of money. For example, you could take a real bill and study it for a while. Close your eyes if you wish and then put this image of money where something you really desire is placed in your mind. Give the money symbol the submodalities of this desired thing.
   You might make the money symbol bigger, closer and brighter. Make any voices sexy and alluring ... but determine what works for you if these examples are not exactly right

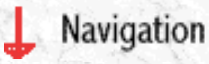
3. Open your eyes and break state by counting from 10 down to 1, or distracting yourself in your preferred manner.
4. Test your new motivation. For example, when you think of money do you really desire it?

You can repeat this process as often as you wish, but once may be enough.

Establish Wealth on your Future Time Track

1. Find something that is yours. Some thing you can say definitely belongs to you.
2. Find its submodalities - position, colour, size, etc.
3. Put your images of being rich in this place.
   See yourself with the trappings of wealth - these could be sensing something you really want. Look around in this space and enjoy seeing yourself with those things that show you are wealthy. You may see a bank statement with a balance that shows a million dollars.
4. Give it the same submodalities that the definitely owned thing has. Often a money image that is big, close and bright is more powerful.
5. You might hear a voice, such as, 'It's mine!'. Have this voice in submodalities that suit you. Sometimes an excited or sexy voice is powerful.
6. Break state by opening your eyes and counting from 10 down to 1.
7. Test your new future by imagining it!

Special Pleading Go
[**Back to:** Meaning]
[**On to:** Special Pleading]
.
Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Special Pleading

Special pleading is applying a rule to one person, thing or process, but not applying it to another.

Special pleading is basic to our thinking and occurs universally!

For example, the rich woman tells her badly paid employees that money brings unhappiness and they are better off without it. She steps into her big car and drives back to her mansion after spending a lot of money in the shops, just because she felt like it.

Clearly, she is using one rule for herself and another for her employees.

This is **special pleading**.

Here is another example:

> Jo sees a friend but the friend ignores Jo. Jo says that the friend must be upset with him. Jo must have done something to upset the friend.

We can ask Jo to tell the story from the point of view of Jo not speaking to his friend. That is:

> Jo's friend sees Jo, but Jo ignores the friend.

We ask Jo to give us some possible reasons whey he has ignored his friend. In the first case, Jo is convinced that the friend has fallen out with him, but when Jo assumes another role in the story, he realizes there are many reasons why the friend might have ignored him.

If we see another fall over, we thinkthey are clumsy. If we fall over, we say we slipped. If another gets angry we say they are nasty. If we get angry we say we were provoked.

Handling Special Pleading

By taking the role of other people in a scene, we very often notice that we feel differently about the scene., One reason is that we use special pleading when we experience the scene from our own perspective.

The part has the same qualities as the whole Go

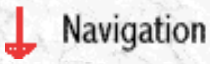
[**Back to:** Money]

[**On to:** The part has the same qualities as the whole]

.

Copyright © 2001 All rights reserved

Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

The Part has the Same Qualities as the Whole

Here is an example of this pattern:

America is a rich country..

Tom is an American.

So Tom is rich.

Although America is a rich country, this does not mean that evey American is rich. Tom may be a homeless person.

You handle this technique by asking:

Can you imagine a poor American?

If you can, the logic is faulty.

Compare this:

Only scientists can be members of th Scientists Club

Mary is a member of the Scientists Club

So Mary must be a scientist.

Can you imagine a member of the Scientist's club who is not a scientist? Well, no you can't, because only scientists are members!

The difference is that being a member of the Scientists Club entails being a scientist, but being American does not entail being rich!

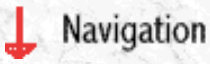
So we can detect this pattern by asking if you can imagine the opposite. If you can, then the argument may not be true.

Criteria Go

[**Back to:** Special Pleading]
[**On to:** Criteria]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Criteria or values

Take a neutral things, something you could do, but you aren't going to do. Say you could go to the bookshop and have a look around, but you aren't going to do so.

Ask, what does this do for you? Say it saves you the bother of driving to town. It saves time and trouble.

Now ask, even though it causes you time and trouble, what would get you to go to the bookshop? For example, If there was a book I wanted.

Now what would this do for you? Satisfy a desire.

Now, suppose that even though it didn't satisfy a desire, you didn't go to the bookshop. What would have to happen. If I had an important meeting.

Now what would that do for you? Duty.

Now suppose that it made you disobedient, what would have to happen for you not to go to the bookshop? If I couldn't go later.

What would that do for you? Uniqueness ... Life Changing Event..

Now, even though it violated you criterion for uniqueness, what would stop you going to the bookshop? Nothing else.

We have this hierachy:

1. Uniqueness
2. Duty
3. Satisfy a desire
4. Save time and trouble

The key principle here is that we start on something relatively trivial, that you could do, but you don't do. If something really dramatic were chosen, such as

parahute jumping then we might jump straight away to a high order criterion such as personal safety. So we try to choose something rather neutral so we can elicit criteria.

Having got our starting situation or context, we try to find a context when we would do what we aren't doing. In the example, if there were a book that I particularly wanted.

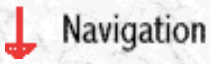
Now we try to find a situation where even though they bookshop had a book I wanted, and I could satisfy my desire for it, what would have to happen for me not to go to the bookshop? What would stop me going? The situation was an important meeting and the criteria was duty.

In eliciting criteria or values, you alternate **between** what **would lead you to do something** and **what would stop you**. In this way you work up the ladder of values until you get to a major value - for which no other value is more important. Such values may be life preservation, enlightenment, supreme happiness, etc. These exist at the top of the ladder.

In summary, we try to elicit a low-level vslue and find the values that would override it. We therefore form a ladder of values. All the values are important, but some are more important and override the others.

Motivation Go
[**Back to:** The part has the same qualities as the whole]
[**On to:** Motivation]

.
Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Motivation

Motivation is a key to success in any project.

Criteria - another method Go

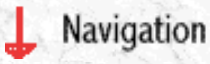
[**Back to:** Criteria]

[**On to:** Criteria - another method]

.

Copyright © 2001 All rights reserved

Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Criteria - another method

The previous method of eliciting criteria started with something of small importance. This mehod starts at the other end and takes something that is important. The main question is:

What's important to you about (item)?

Normally, you will get three or four criteria. You can ask again and the next ones will often come in a group of three or four. You need to elicit about eight criteria.

What is important to you about life?

To be free

To be happy

To be important.

No. These are goals. What we want are criteria ...

1. Freedom
2. Happiness
3. Challenge
4. Change

What else is important about life?

5. Learning
6. Discovery
7. Making a better world

OK. We have got seven. Let's put them in order:

Which is most important to you?

Happiness.

Is happiness more important then freedom?

If I were free but unhappy, I don't think it would be good.

If you were happy but there was no challenge, would that be OK?

Yes

.....

What is the second most important thing after happiness?

Freedom.

Is freedom more important than having a challenge?

Yes!

.....

Is freedom more important than making a better world?

No.

OK. Is making a better world the second item?

Yes.

Restart on the second item.

Is making a better world more important than a challenge?

Yes.

.....

What is the next most important thing after happiness, making a better world?

Freedom?

Here is the list so far:

1. **Happiness**
2. **Making a better world**
3. **Freedom**
4. Learning
5. Challenge
6. Change
7. Discovery

Is freedom more important than having a learning?

Well, that's a hard one because learning is important to me. But learning and not being free would not be OK because if I were free I could find or choose some learning. (Higher order values tend to include the lower ones.)

If you were free, but there was no challenge would it be OK?

Yes.

.....

Here is the list so far:

1. **Happiness**
2. **Making a better world**
3. **Freedom**
4. Learning
5. Challenge
6. Change
7. Discovery

What is next in importance after being free?

Learning

(Check by comparing with other items as above!)

Final list in order:

1. **Happiness**
2. **Making a better world**
3. **Freedom**
4. **Learning**

5. **Challenge**
6. **Discovery**
7. **Change**

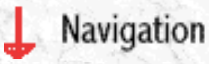
The above is the list in the order of importance. Interesting the subject exressed concerns about **money**, but money is not on the list! In order to put money on the list, we need to first elicit the submodalities for the top item.

Eliciting submodalities for criteria Go

[**Back to:** Motivation]
[**On to:** Eliciting submodalities for criteria]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Eliciting submodalities for criteria

In the previous page, we elicited criteria. In this page we are going to elicit the submodalities for the top criteria. When we have done this we can go on to change the criteria, if the client wants them changed.

The criteria elicited were (in order):

1. **Happiness**
2. **Making a better world**
3. **Freedom**
4. **Learning**
5. **Challenge**
6. **Discovery**
7. **Change**

When you think about being happy ... is it a picture?

Yes.

Is it black and white or coloured?

Coloured.

Is it bright or dim?

Bright.

Does it have a location?

Yes. It's to the left and above.

Does it have a border around it?

Yes.

What is the colour of the border?

It's black.

Is it a snapshot or a movie?

A snapshot.

Focussed or defocussed?

Focussed.

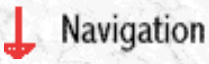
We have now elicited the submodalities for the highest criteria.

Installing criteria Go

[**Back to:** Criteria - another method]
[**On to:** Installing criteria]

.

Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Comparing a new criteria with an old one and installing the new criteria

In the previous lesson, we elicited the Sub-modalities of the top criterion and here we are going to compare it with a wanted criteria and install the new criteria.

Comparing the submodalities. of money with happiness

Now think about money. How does it compare with the previous picture?

It's grey and dim and it's way down below happiness. It has a white border. It is associated, whereas happiness is dissociated.

Installing the money value

Now what happens when you move money to the same position as happiness? Make it dissociated like happiness.

I notice something changing. It is dissociated and like happiness.

Here is the previous list of criteria.

1. **Happiness**
2. **Making a better world**
3. **Freedom**
4. **Learning**
5. **Challenge**
6. **Discovery**
7. **Change**

Comparing money as a value with the other values

Begin to compare money with the other values (below happiness).

Is money more important than making a better world?

Yes. Eh! You can't make a better world without money.

Is money more important than freedom?

Yes. If you have money you can be free.

Is money more important than learning?

Yes. It enables learning.

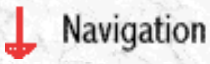
.....

How has money changed?

It has become something that facilitates many of the other values.

Collapsing Anchors Go
[**Back to:** Eliciting submodalities for criteria]
[**On to:** Collapsing Anchors]

.
Copyright © 2001 All rights reserved
Contact: Ken Ward



Ken Ward's Mind Mastery Course

Your owner's manual for your brain - that you never received or never read.

Visual Squash

Where there are different ways for us to represent things in our minds, then we may experience conflict because we may alternately use one representation and then another.

First of all, identify the conflicting parts.**You have a part responsible for X, do you not?** Notice the internal representation for each part.

Allow each part to flow out through you to rest in one hand.

Ask each part what they agree with about the other part. Ask each part **how it could be even more effective and powerful, if it had the resources of the other part**? Ask **how each part could help you and be valuable to you**.

Allow the resources to pass from one part to the other and notice how they begin to look more and more like each other.

Notice how the hands begin to come together as the parts move more and more into agreement.

When the hands come together and the parts are united bring them into your body and let them unite with you. You may notice powerful thoughts and emotions when the parts come together.

Check how this process has changed you and your thinking.

If there are any disagreeing parts, then repeat the process with them.

Example

Suppose that you think you ought to do more exercise, but never seem to get around to doing it.

Ask, **you have a part that is responsible for (**wanting to get more exercise**), do**

you not?

Allow this part to move through the body and into one hand, perhaps the right hand.

And **there is a part that is (**preventing you doing more exercise**), is there not?** Ask this part to move through the body into the opposite hand, say the left hand.

Ask the part that wants you to do more exercise what it does for you? In the example, the answer was 'health'.

Ask the part that stops you getting more exercise, how it helps you. In this example, it gives you more time.

Ask the part that doesn't want to do exercise, whether it agrees that health is important, it says yes. This is a resource it could use from the other part. Now asking this part what is more important results in the answer health. The parts immediately began to look similar and the hands began to move closer together.

In this example, the parts very quickly united and did not take much negotiation. This often happens. However a lot more

---

Choose a page Go
[**Back to:** Installing criteria]

End of series so far. More to come ...

.

Copyright © 2001 All rights reserved
Contact: Ken Ward

Do take into account that because I do not know you or your situation in any detail, anything said is merely a guess.

There are two issues. One related to self development and the other may be related to your body.

You have some important information in the New Life Course and you may REALIZE THAT THIS WILL HELP.

There is an important rule of thumb. CHOOSE THE ACTIVE rather than the passive!

So instead of sitting alone at home, choose to GO FOR A WALK. This is a choice we all have.

You need to go for a walk. You can WALK AROUND AND NOTICE THINGS. That's all you need to do. Walk around and notice things near and far. Look at near things and at things in the distance.

Also, as your experience may have spiritual significance, you might want to go where other people are, such as in a park or in the town centre. You may be about to RECEIVE AN IMPORTANT MESSAGE and you need to go out and find it. It could be another person, an advertisement or something .. I don't know what it is. But you need to GO OUT AND FIND IT. There may be a wonderful change about to happen in your life and this might be a message from another person or something which you will discover by taking a more active approach to life. Seek ... and truly you will find.

The SECOND area is the food you eat. I don't know what your situation is, but I sense you could be lacking energy in the form of sugar.

> I am becoming angrieer and angrier, I need to move away from this place

This sounds like a brain deprived of SUGAR. I know that a lot has been said about the ill effects of too much sugar and if you are suffering from other effects of sugar then taking more sugar would not be wise. But if you think you may be short of sugar, then you should take more in the short term to get the energy the brain needs to operate in a calm and proper manner.

Chocolate contains sugar and MAGNESIUM so it is good in the short term for feeling anxious or angry. You know this is a short term solution and I am not suggesting that people eat chocolate in large amounts over a long time. But you need to deal with the present situation.

COCOA, whole-grain cereals, fresh fruit, salads ... are also important. BREWERS YEAST is very good because it contains B vitamins and more importantly, certain amino acids. Of great importance are milk and meat (because they contain many valuable nutrients). If you are a vegetarian, then you can choose from the other options.

AVOID COFFEE (unless decaffeinated) and other processed foods where possible.

The emergency remedy is chocolate and sweets!

Once again, I don't know your situation so the above may be completely wrong!

I don't know HOW SOON YOUR SITUATION WILL BE RESOLVED - and you may not believe a word I have written at the moment. Now I'd be very interested to hear about any changes in your life ... I don't know HOW SOON YOU WILL NOTICE CHANGES, but it will be interesting hearing news about your message and changes, won't it?

Ken Wardken@123ward.com

PS Use the Being Specific Model on what you have written below ... you might FIND IT INTERESTING!

Try this: IMAGINE YOU HAVE SOLVED ALL YOUR ISSUES and you FEEL GREAT. NOW, and you might want to write this down, figure out what you did to find an answer (or answers)! It also makes you FEEL GOOD - NOW doesn't it?